The EDISON KINETOGRAM

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SCENE FROM

ONONKO'S VOW

FILM No. 6686

EDISON FILMS TO BE RELEASED on Nov. 19th, 23rd, 26th and 30th

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Edison Film No. 6681 **Copyrighted, September, 1910** **Released, November 19**

Code, VOCEAREMOS **Length, 996 feet**

An Unselfish Love

A Story of Western Canada

(DRAMATIC)

OUR hero, having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. We see him after his arrival at Strathmore, Alberta, where he takes up farming.

Among his earliest acquaintances is a lady who, while by no means unattractive, is of the type and age popularly designated as "old maid." She immediately takes a great fancy to John. At first his kindly nature feels only amusement, but after a while her intentions become quite unwelcome, particularly as visit after visit to the village post office finds no letter waiting for him from his loved one at home.

Shifting back to the town which he left, we find that Mr. Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written John from being sent.

We see John in the various stages of his successful farming continually being followed by the spinster lady, Miss Gray. Finally matters come to a climax. Mr. Willmere, being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin, having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily at least turns Mabel's love to pique, and the other suitor being coached to make advances at just this time is accepted by her.

Soon afterwards John, on one of his frequent visits to the village post office, finds instead of a letter, a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her but is interrupted in the middle of it by the approach of

Miss Gray. He hastily makes his escape from the room, leaving the half written letter to Mabel with the wedding invitation and Mabel's portrait on the table behind him.

Miss Gray, entering with her customary floral offering soon discovers the articles on the table. In a few moments the whole truth is revealed to her, and here the nobleness of her heart becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked, and she starts immediately East. Just before the wedding day she reaches Mabel's home and is fortunate enough to find her alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph, and it is not long before she has acquainted Mabel with the fact that John in far off Western Canada is pining for her, and after some argument prevails upon her to immediately start for John's farm. In order to escape observation Mabel leaves surreptitiously by means of a ladder placed against her window.

Going back to Western Canada we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home and, thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely but coldly and she, not being able even yet to completely repress her fondness for him, offers him a bunch of roses which she has brought. Brushing the flowers angrily away, he intimates to her that he is in no condition to talk with her.

Miss Gray, heartbroken herself but ever true to her purpose, goes to the door and beckons, at which Mabel enters and going to John lays her hand gently on his shoulder. Thinking that it is Miss Gray he angrily brushes the hand aside, but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy, and while we can rejoice in their happiness and their acknowledgement of it to the "old maid," our joy is almost overpowered by the sympathy which we feel for her as she furtively brushes a tear from her eye and turns away. However, we may take consolation in the fact that, though she has lost what she most coveted she has at least two friends who in gratitude for her noble unselfishness will be true to her through life.

Edison Film No. 6682 **Copyrighted, September, 1910** **Released, November 23**
Code, VOLHANDIN **Length, 501 feet**

A Jar of Cranberry Sauce

(COMEDY)

THE story starts with the departure for the metropolis of Silas, a farmer but nobody's fool. His wife out of the goodness of her heart insists on putting up a lunch for him in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favourite cranberry sauce, and he takes his departure with it and a cheerful countenance in consequence thereof.

Arriving in town, he is assigned to a room which has two doors, one leading into the hall and the other into the next room. He goes down to the cafe but finds that the prices have taken away his appetite. He hies him back to his room and to Mandy's lunch, which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny-dreadful and becoming very much excited over the story of "The Crime in room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself, more to feel secure than with any idea of using it.

Silas, munching his sandwiches, come

down to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man hears strange and unearthly sounds through the door. He becomes nervous, goes to the door to listen and then hears muttered curses, low and deep. Finally with a desperate wrench the cover comes off, but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet.

On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim, and is trying to decide whether to stand by and allow the crime to be perpetrated without taking a hand. And then from underneath the door-sill, soon after he hears the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently rushes to the office of the hotel, reports the case and calls the police.

Silas decides that there is nothing else to do but go to bed, and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking the boot for self defence, he opens the door and stands confronted by two officers, the clerk of the hotel, the bell boy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim and then when he demands an explanation points to the blood upon the floor.

At the word "blood" it dawns upon Silas that the drinks are on somebody else. Dipping his hand into the gore (?), he applies his fingers to the young man's mouth, much to our hero's disgust; but the evidence is irrefutable and the picture closes with the young man beating a precipitate retreat.

Edison Film No. 6683 **Copyrighted, September, 1910** **Released, November 23**

Code, VOLHARDEN **Length, 495 feet**

Almost a Hero

(COMEDY)

IT begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. Of course his reason for this is his desire to be admired by the pretty girls who come to the counter to buy ribbons and laces from him. We see how the desire works out as he goes into training with all of the physical culture apparatus known, and with prize fighters and baseball players as models to work to. He even learns markmanship with the revolver.

And it does arise, for soon we see him on the street, the accidental observer of a

pickpocket plying his nefarious trade with a pretty girl for his victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen who hurl anathemas upon Percy's unprotected head until he feels that a pickpocket is a more popular character than an honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work and is thereby making himself decidedly unpopular.

Another opportunity soon appears. When walking in the park he sees a heavily veiled young woman attacked by two desperadoes, who struggle with her on a flight of stone steps apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, take his revolvers away from him and again point in the distance, where he sees another motion picture camera and where he recognises the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time, and the next time is not long in coming.

A young woman in a lonely place in the park goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy throws off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the waters, after which a friendly policeman takes him gently by the collar and leads him away to the evident satisfaction of the motion picture people.

The last scene shows a lonely country road. A young girl appears, and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. She turns looking for help in all directions, and then Percy appears upon the scene a short distance in the rear. She calls wildly to him and he dashes down to her rescue,—then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a motion picture. At this instant a burly young chap dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy applauds this warmly and congratulates them upon their realistic acting, and then learns to his unending sorrow that he has missed the one real opportunity of his life, that the tramp was a real one, the girl was a real one and the hero was a real one, while he was only a might-have been.

Edison Film No. 6684 **Copyrighted, September, 1910** **Released, November 26**

Code, VOLHARDING **Length, 279 feet**

Over Mountain Passes

(SCENIC)

THIS film, taken by our special operator in South America, shows us scenes in the Andes of Peru and will introduce an animal to many a spectator which he has probably never before seen, namely, the llama, a native of Peru. This animal is described as having a camel's head, a sheeps body and the feet and legs of a deer. This is curious enough, but when we find further that the llama, besides being an extremely docile animal, is largely used as a beast of burden our interest is still further increased.

We see a drove of them loaded at the mine at the top of the mountain, and we watch them come down the steep mountain side, crossing the high passes and beautiful torrents. On the way down this drove meets another going in the opposite direction and it is curious to see how the animals "flock by themselves." No member of one drove mixes for the fraction of a moment with the other. Through scenes of exceeding beauty they finally reach their destination, and we see the copper ore unloaded for shipment at the mine warehouse of the railway station.

The film is one of great scenic beauty and decided interest.

Edison Film No. 6685 **Copyrighted, September, 1910** **Released, November 26**

Code, VOLHOUDEN **Length, 738 feet**

The Footlights or the Farm

(DRAMATIC)

MARGARET is the pretty daughter of a farmer. She becomes stage-struck and decides to go to New York to begin a career. Her young sweetheart is informed of her intention and is heartbroken at the intelligence. Margaret reaches the great city and has the usual experience of a great many young girls who start to climb the ladder of fame in that great metropolis.

Finally she is engaged by a manager to play a leading part. The great day of the first rehearsal arrives about a month or so after her engagement. Margaret reports for rehearsal.

On the stage are gathered a number of persons,—actors and stage attaches—and at his table near the footlights sits the stage director accompanied by the stage manager. Margaret stands waiting for

her part to be given out, but is dumbfounded when no part is passed to her and her name is not called. She finally musters courage and steps up to the stage director, only to learn that he has never heard of her and that another young woman, an actress of experience, is about to rehearse the part. While the stage director is very sorry, he can do nothing in the matter.

Margaret leaves the stage with saddened heart, and her spirit is completely crushed. She no sooner passes out through the stage door than she almost runs into her country sweetheart, John, to whom she tearfully unfolds the story of her wrong, John is immediately inclined to go in and punch the stage director's head, but Margaret dissuades him. Finally he pleads with her to give up her stage ideas and come back to the farm. Margaret looks long into his eyes as if deciding between two careers. Finally John wins.

A very pretty conclusion to the picture is a scene in which we are shown the young people on either side of a weanling calf, which is held by John and being fed out of a pail by Margaret.

Edison Film No. 6686 **Copyrighted, September, 1910** **Released, November 30**
Code, VOLICION **Length, 1014 feet**

Ononko's Vow

A Colonial Tale by Herbert S. Streeter
(DRAMATIC)

THE story of Ononko's Vow is a pretty love tale through which is intertwined the story of an Indian's fidelity to his promise. The prologue takes place during the course of the Bloody Brook Massacre when an Indian chief, one of the rescuing party, saves a young Puritan, Jonathan Smith, from the tomahawk of a hostile Indian. Ungagook is the name of this chief, and he is accompanied by his little ten-year-old son, Ononko. Ungagook unknown to Smith receives his death wound in rescuing the latter. Together the chief and his son come to the house of Smith, and as they see him safely to his door the colonist's young wife expresses her thanks to Ungagook. The chief makes a gesture and immediately betrays the fact that he is mortally hurt. He expires in the home of Smith, but before doing so has his little son Ononko promise fidelity to the family in whose house his spirit goes to the Great Manitou.

Twenty-eight years later we see how Ononko, keeps the pledge which he made his father in the years gone by. Deerfield has been sacked. Jonathan Smith and his daughter Ruth, who has just been affianced to Ebenezer Dow, are driven before the tomahawks and flintlocks of the Indians. Dow has gone for assistance, managing to evade the raiders, and the rescuing party comes from

the settlement below. Jonathan Smith is saved by a trapper, but his daughter Ruth is among the colonists who are being taken on across the meadow toward Pine Hill and thence to Canada.

Ononko hastens with the relieving party of colonists and Narragansett Indians to the scene. He enters the room where the colonists had stoutly defended themselves but where most of them were massacred. Failing to find his friend he seeks him without, and meets him as he is leaving the awful scene of carnage. Learning from the father that his daughter is among the retreating Indians, Ononko promises to seek for her. The story ends in his successfully carrying out his promise.

After the rescue, which is accomplished in a most thrilling manner, we see the young colonist and his bride-to-be approaching the edge of the settlement under the guidance of the tall young chief of the Narragansetts. Behind them walks their friend, the trapper. Ononko stands at the edge of the forest and points toward the settlement below. The three others pass him and turn to bid him good bye, first asking him to proceed with them into the village. Ononko refuses. Why ?

When Ruth was in capitivity she was protected from the snow only by the woollen dress she wore. On the homeward march Ononko had given her his blanket to keep her warm. As he bids Ebenezer and his pretty fiancée farewell Ruth offers Ononko his blanket, which she is wearing. The young chief prettily presents it to Ebenezer and places it across the shoulders of the girl. After accepting the gift the young people go to their home, their trapper friend accompanying them. Long Ononko stands contemplating the settlement below him. What his thoughts may be the observer is left to imagine.

At the finish of the film we again see Mr. Sheldon bidding good-bye to the two young people who have been visiting his town.

This is but a brief outline of a story which breathes the atmosphere of reality as far as the Indians and the historical matter shown are concerned. The scenes at the time of the pictorial massacre at Bloody Brook were laid in the late summer and the leaves and foliage show in all their beauty, whereas the scenes at the sack of Deerfield are laid in the winter and the ground is covered with deep snow. It is safe to say that no more realistic picture has ever been presented than this one. It is not a case of the Indian of the Western prairie who is engaged in cattle "rustling" or similar occupations, but we have here the representation of the early red man, showing his hatred of the white race and in this instance particularly of the English.

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